

AUTHOR & JOURNALIST

THE INSIDE FACTS OF BOOK PUBLISHING Told by a Publisher

Science Fiction: Writer's Opportunity

DORIS PITKIN BUCK

TABOO OR NOT TABOO

Ethel Jacobson

From Editors' Desks to You . . . Contests
and Awards . . . Books for Writers

Market List:

Juvenile Magazines

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the Mentally Ill
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Photo by: Esther Bubley

AUTHOR & JOURNALIST

VOLUME 44 NUMBER 2
NELSON ANTRIM CRAWFORD, Editor

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FEBRUARY, 1959



Another Famous Author Endorses Palmer Training

Monica Dickens, authoress of 11 best selling novels including "One Pair of Hands," "One Pair of Feet" and "The Winds of Heaven," successful columnist, great-granddaughter of Charles Dickens, states: "I have had a personal interest in Palmer Institute for over a year because a member of my family has been one of its students. The thoroughness of its teaching techniques and frankness in criticizing student efforts have greatly impressed me. I feel certain that any person with a sincere desire to write will benefit greatly from its course."

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What Readers Say

In Praise of Editors

I wonder if anybody has rebutted the letter of L. Archuleta [about careless editors]? Since going into full-time, full-production freelancing it has been continually amazing to me that publishers and the U. S. Mail perform as efficiently as they do.

I have a habit, which many editors deplore, of sending out poems singly rather than in batches, which results in a voluminous mail. By actual count I have sent out as many as 50 covers (100 pieces going and—alas!—too often returning) in one week—certainly well over 1,000 in one year. During the last two years, I have lost but one item which represented ten minutes of retyping.

For those less fortunate, I am certainly sorry, but I think this testimonial to editors and their helpers and the Post Office deserves airing.

This could be postscripted with the case of one publication that actually *retyped* a 12-page manuscript that had somehow become damaged in their hands.

I could say a lot of critical things about editors, but little about their decency and care in the handling of my work.

DONALD EASTMAN

White Plains, N. Y.

Information Plus Inspiration

My regular job is one in which I see the public often. I teach math at a junior high school. One thing today with so many of us is the avoidance of showing our thanks and appreciation for the services performed for us by others every day of our lives. Soon it becomes the habit to expect the world to hand you your living on a silver platter; then complain if the serving comes late.

I think it is high time I expressed my appreciation to your magazine for the information and inspiration I have received over the two years plus I have subscribed. For a greenhorn, it is a real treat to receive such a tidbit as "How to Prepare a MS. 'Ten Ways to Save Time' by Larston Farrar is to receive the 'Keys to the Kingdom' of writing. And, too, since I'm trying hard to break into the religious publications, I certainly appreciate the information you have given in this area.

Many, many times you have articles which provide genuine inspiration. This to the wouldbe author is the only stimulus which keeps him going when all else seems to fail and wane away.

LYMAN W. JOHNSTON

Monroe, Mich.

Good Pay from Sunday School Market

Is it too late, I wonder, to comment on a "correction" made in *Author & Journalist* by Lorraine Burdick? She questions that one can earn as high as \$100 per article or story in the religious field.

I write exclusively for the Sunday School market. And though most of my time is spent on longer serials, yet within the past few years I have sold—and resold—a dozen stories, average length 4,500 words, which have netted me anywhere

from \$135 to just under \$400. I have another dozen-odd stories in the market at present which, I expect, will eventually go as high.

One must be careful, of course, to get permission from the first editor before offering the story elsewhere. Most publishing concerns have fixed policies here, and editors will give you blanket permission. Those editors who buy all rights usually pay higher rates—though I have found this hardly makes up for the loss in sales rights.

I too have had some of my stories resold by editors—and at a mere pittance—but this has opened doors to new markets. Thereafter I carry my wares to the new editors direct—and have been told they much prefer to deal with writers rather than with other editors. Their second-rights checks are much more satisfactory, too, when addressed to the writer.

And may I add I have yet to find a "simply dreadful" Christian editor?

MARGARET A. EPP

Waldheim, Sask.

Seeking Club Data

The Santa Monica Writers Club celebrating its 35th year, with more than 100 members still sincerely trying to pass on the rich heritage it has earned through the years, is compiling a history of our members and their activities.

Many famous names will be found in our year books, some who had humble beginnings with their activities.

At our club, successful writers with many credits to their names, meet, advise, consult with young hopefuls—some still in their teens—giving them sound, gentle critiques, helping them on the way up.

It seems that some of our history and records are incomplete, particularly between the years 1940-1950, because our officers and members have scattered all over the globe in quest of fame and success.

Would appreciate it if any former members or friends having history, records, memorabilia pertinent to the Santa Monica Writers Club would kindly get in touch with the undersigned or with Jeanne Barteaux, President, 611 San Vincente Blvd., Santa Monica, Calif.

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P. S. Guests are welcome at 8 p.m. every second and fourth Thursday, Joslyn Hall, 1130 Lincoln Blvd., Santa Monica, Calif.

Artistic or Commercial

Just a word about the list of little magazines—yes, I just received the December *Author & Journalist*. The correspondent who says "no one wants to give away his work" can say that again.

But, the limitations in poetry publication today offer the poet who wants to write beyond the limited, classified status small opportunity. Paying markets, even the best, use very short verse more

or less slanted toward the readers. That's good editing, of course.

Admitting there are some "littles" playing the field of amateur ego for the sake of subscriptions and even book publication, or maybe for honest love of it, (with great respect for Berton Braley whom I admire quite the most) not all little magazines are like that. Some are edited by top poets, and are carrying the best work appearing today, except possibly in books by our "arrived" poets.

It would be a poet's Candyland if the littles could pay—some few do—but they are not easy to reach, nor are some of the non-paying ones, being far more discriminating than some small paying markets—there, good sir, is where the amateur truly shines! I, for one, without the little magazines, would never have reached the pay rung. They trim your ego. Their interest and advice is "for free," too.

And thanks for all the other excellent lists and articles.

SARAH HOWARD

Washington, D. C.

Your December issue carries two letters decrying the allotment of eight pages to little magazines in your October issue. These letters offer stunning examples of selfishness. Their writers would refuse space to market lists of little magazines because *they* are not interested in such markets. I am sure they are saying that we *who are* interested in such markets should be denied access to them because we are in the minority.

Where the dollar sign beckons, there wag they—and nowhere else. It doesn't matter to Mr. Braley and Miss Shoemake that the editors and publishers of little magazines often publish at a financial loss in order to present to the literate reader the best writing possible. They don't always succeed, either in a financial or literary way. But they try, and their efforts deserve praise, not condemnation.

Mr. Braley knows that payment for contributions is low or non-existent because readership of good magazines is low. He knows also that any writer would like to be paid a fat fee for his work, but many writers refuse to write jingles for mass consumption when their honest inclinations are toward more serious writing that finds outlets only in the little magazines.

I could have written this letter thus: "How could you publish such a useless issue as the December one? Business magazines and company publications don't interest anyone. Who would want to write for *Commercial Fertilizer and Plant Food Industry* or *Irrigation Dealer and Well Driller*? Why waste our time?" I wouldn't write that letter because I know that many of your readers are very interested in such market lists and extract from them information vital to their writing. Why, Mr. Braley and Miss Shoemake, should writers for little magazines be denied *their* market lists?

GEORGE MURRAY

Ossining, N. Y.

When Mr. Barton Braley wrote his excellent article, "Lyrics for Lucre," in *A&J*, I felt that I was in no position to comment on what he said about writing for the little magazines that do not pay. Since reading his letter to the editor in the December number, I feel that I must do so.

FEBRUARY, 1959

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I think that the little magazines give a very real service to beginning writers who for personal reasons are unable to take a course in poetry, and will never become professional writers in the most technical sense. The little magazines offer advice, corrections, and an opportunity to be published, and, through them, the beginner is often able to enter the paying market. Also, some of them have far higher standards than many of the paying markets, and most of them maintain a level of true integrity, being quite merciless in handing out rejections—almost as merciless as the paying markets.

I have been paid amounts varying from \$1 to \$35 for a single poem, and hope to have more monetary receipts to my credit soon, thanks to what I learn from the little magazines, that pay me nothing but give me a great deal.

The desire that any writer has to be published is not only a wish to enhance his ego. If he is sincere he feels he really has something to say. I wonder if Mr. Braley realizes the little magazines are a lifeline to many writers.

MARGARET LANCASTER

Cambridge, Mass.

It is fine to see the letters from Berton Braley and Helen Shoemaker. A couple of hundred years ago Dr. Johnson said, "No man but a blockhead ever wrote except for money." He is eternally right.

If *Confidential* or *Caper* will pay me \$500 for a manuscript, I'd rather see it there than in the *Atlantic* or *American Heritage*, which pays \$100-\$200. The talk about "literature" that appears in *A&J* is mostly poppycock by old maids or college professors—or people that ought to be one or the other.

Writing is a trade, like plumbing or bricklaying. You'd better hold out for a living wage or better.

SIMS ALLISON

Chicago, Ill.

Two of your readers complain about the space *A&J* gave to the listing of little magazines.

Naturally your readers want to be paid. Doctor Johnson said that only fools didn't write for money. But publication in one of these magazines should not be scorned.

The little magazines offer: an outlet for writers whose stories do not fit the special requirements of the high-paying, advertisement-supported magazines; a chance for experimental writing, the creation of new forms, without which literature would stagnate; and—a story appearing in one of these despised (wrongly) publications may be selected for inclusion in a collection of short stories. Result: respectability and immortality between hard covers; critical notice, and the establishment of the writer's identity; plus small but not-to-be-sneezed-at royalties.

For encouragement: "Many a mickle makes a muckle" . . . "Great oaks from little acorns . . ."

I work for a publishing firm and have seen it happen.

LAURETTE P. MURDOCK

Boston, Mass.

Appreciation from Professionals

Your magazine has been coming to me at the National Press Building, Washington, D. C., for a

AUTHOR & JOURNALIST

number of years and today I am sending in my remittance for another renewal. I have found *Author & Journalist* very helpful all these past years and I think that you, as editor, should have this word of appreciation from me. And you may quote me if you want to.

ADA LILLIAN BUSH

Washington, D. C.

"So That Yesterday Will Live" is worth many times the annual subscription to your fine magazine, a First Aid to Writers.

BYRD MOCK

Eureka Springs, Ark.

Club Seeks Members

A long-time, established authors' club is about to be reorganized, provided enough writers show interest in joining the Authors Workshop.

In your reply please state your writing interests. Also whether or not anything of yours has appeared in any magazines or newspapers. If so, which ones. Although having been published is not a requirement for membership, it is desirable.

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Those interested in joining may contact:

STANLEY W. ARENDHOLZ

P. O. Box 43
Boston 13, Mass.

Correction from New England

One careless slip by an author can nullify the effect of an entire article—witness Mildred Houghton Comfort in your December issue. McCloskey's *Make Way for Ducklings* happened in Boston—New York City, NO!!

MRS. E. KENNETH MILES

Orono, Maine

Literature is the art of writing something that will be read twice.—Cyril Connolly.

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SCREEN WRITING AND PRODUCTION TECHNIQUES, by Charles W. Curran. Hastings House. 242 pages. \$4.95.

After a quarter century of experience as a screen writer, director, and producer, Mr. Curran, now president of Times Square Productions, has written this concise and lucid explanation of the production of television programs, motion pictures, and TV commercials. Rarely does any author present as intelligible a non-technical presentation of a complex subject. There is even a detailed glossary of the terms used in the industry.

Mr. Curran's chapter on writing the original story offers a first-class analysis of character and plot problems. His other chapters give a background bound to be helpful to any screen writer.

JOYCE AMONG THE JESUITS, by Kevin Sullivan. 272 pages. Columbia University Press. \$5.

The early life of any great author is important in the light it sheds on his later career. Joyce, as is well known, spent many of his early years in Jesuit colleges in Ireland.

Many critics have identified him completely with his hero, Stephen Dedalus, who in *Ulysses* and *A Portrait of the Artist as a Young Man* studied in these institutions. By means of school records, correspondence, and painstaking research Mr. Sullivan has traced Joyce's actual experiences. He finds that Joyce's novels are by no means autobiographical but rather use his own early life as source material. Joyce was not Dedalus.

The serious novelist—or the serious student of the novel—will find this a brilliant exposition of the way an intellectual author transmutes experience into art.

THE ORCHESTRA OF THE LANGUAGE, by Ernest M. Robson. Thomas Yoseloff. 208 pages. \$5.50.

It has long been recognized that there is an intimate relation between sound and emotional effect in writing. Years ago Walter Pater, the noted critic, expressed the view that poetry is best when it approaches pure music, with no regard for the intellectual meaning. Poe used word sounds—as in "Ulalume"—as the starting point for many of his poems. Of course the commoner practice is for a writer to choose his subject matter and then select words appropriate in sound as well as meaning.

Mr. Robson, chemist and physicist as well as writer, has made in his book the first scientific analysis of the sound dimensions of the writer's art. Both time and tone patterns are considered with a wealth of examples and charts. The author includes lyrics composed with the techniques he presents; they are strong evidence of the validity of his conclusions.

A fascinating book, of special interest to poets and to prose writers concerned with the rhythm and power of their work.

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LANGUAGE AND PSYCHOLOGY, by Samuel Reiss.
Philosophical Library. 312 pages. \$3.75.

A scholarly but thoroughly readable study of the relations of word sounds and word meanings. The author concludes that the native vocabulary of a language originates in simple action or striking sounds. For instance, he shows that words such as *time, time, day* are "simply phoneto-semantic variants of such simple striking words as *tick, tack, tap, tat, dot.*" In an appendix the theory is briefly applied to Japanese to show its application to a language markedly different from English.

Dr. Reiss' work is a contribution to both linguistics and psychology, indeed to philosophy also. The reader gets a novel insight into human thought processes.

Derleth Honored Earlier

Author & Journalist was in error in stating that William F. Steuber's *The Landlooker* was the first work of fiction to receive an award of merit from the State Historical Society of Wisconsin.

Actually four novels by August Derleth have received awards of merit from the society—*Country of the Hawk, Captive Island, Empire of Fur, and Land of Gray Gold.* Also the society directly sponsors the sale of these and other Derleth novels with Wisconsin settings.

SUNLESS SKY

By HELENE PILIBOSIAN

As I wait for words to uncoil my hand
With the poise of a poet
Accustomed to time,
As I knit the sounds that refuse to bear
The glove that I patterned
With unusual care,
As I wonder at the words and the years
That met in shade
For shelter and locked together,
The tree wilt for a semi-rain,
Children run slowly from home,
And mothers abandon plans that seem too
soon.

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THIS CRAZY PUBLISHING BUSINESS

If you've wondered why the book industry operates as it does, here are reliable answers to your questions

By JOHN GRAPEVINE

A SMALL publisher I knew ten years ago planned to bring out an anthology to be called *This Crazy Publishing Business*. He wasn't crazy enough to do it but sensibly went into another kind of business. The thing that drove him out of book publishing was guessing at the probable sales of his titles—and he was a bad guesser.

Who, for instance, would ever have guessed that a stiff economic treatise by an unpopular foreign economist, F. A. Hayek, would have been a best-seller in World War II? The University of Chicago Press made a first printing of only 2,000 copies of *The Road to Serfdom*—which was an intelligent decision. Hayek's previous books had small sales; he was not an easy writer; his point of view was unfashionable. True, *The Road to Serfdom* proved to be nicely timed but the timing was pure happenstance, uncalculated by either author or publisher. The *Reader's Digest* condensed the book, it began to sell, Hayek came to the United States, controversy swelled—and there were many reprintings. The reception of *The Road to Serfdom* simply could not have been predicted.

John Grapevine, of course, is a pen name. The author of the article has occupied a distinguished place in book publishing for years, hence speaks with authority on the problems confronting the industry. Also he is author of a number of books and therefore appreciates the difficulties of the writing profession.

Then there is the unpredictable failure of what looked like a sure best-seller. Everyone expected the second Kinsey report, *Sexual Behavior of the Human Female*, to beat the spectacular sales record of the Kinsey report on the human male, but by the time the public had read magazine articles about the new Kinsey volume, it had had enough. The publisher was left with great bins of overstock.

Examples could be multiplied of the surprise best-seller and the surprise poor-seller. But even with average books, you can never tell which with certainty. I know of one large and very successful publisher who has a minimum sales criterion of 7,500. If a book isn't likely to sell at least 7,500 copies, don't take it, is the rule there—and yet every season some titles fall short, sometimes achieving a sale of only a couple of thousand. Another large house notable for its high-voltage promotion and exceptionally strong sales staff likewise occasionally puts out a book that sells only 2,000-4,000 copies despite the editors' belief when it was accepted that it would hit 10,000.

A number of things have to be right for a book to achieve its full sales potential. The salesman must do a good job. The advertising must be right—good copy in the right media in efficient space. The publicity must be right—and moreover get the "breaks." An editor's guess in forecasting sales is the sum of many guesses about the factors in a campaign, and of course the chances of errors in any phase of the campaign are numerous.

Lunching at my club one day several years ago, I overheard an editor explaining to an author at

the next table: "You see, book publishing is an unbusinesslike business." I, the involuntary eavesdropper, felt like corroborating: "You said it, colleague."

One should not say, however, that all book publishing is unbusinesslike. The publishers of school and college textbooks know what they are doing. They know the requirements of their markets and produce to the specifications. They line up their markets in advance and eliminate a good deal of the risk that is inherent in trade book publishing. But publishing for the book trade—fiction and non-fiction for sale in the book stores—is a gambling business, an art rather than a science, that is beset with many problems.

They are not just hard problems. The crazy thing is that so far they are insoluble problems. From the Cheney Report at the bottom of the depression to the most recent report from the American Book Publishers Council the main problems of trade book publishing have so far resisted all attempts to reduce them to manageable difficulties.

AT the very source of the publishing process there is the problem of inadequate payment. The business begins with a manuscript; the author is the prime supplier. And authorship is a profession of low earnings. I haven't seen any figures for the last year or two but average earnings of non-salaried self-employed authors cannot have changed very much since it was estimated a few years ago that the average was a meagre \$3,000 per annum. In protest against their economic plight an organization of mystery writers adopted the slogan: "Crime does not pay—enough." It may justly be said that "writing does not pay—enough" except for a few best-selling authors.

Publishers don't shed any tears over the plight of their writers—they are too much filled with self-pity in viewing their crazy business—but because authors are poorly paid, publishers get a great deal of hasty, poorly researched writing. Many books that are published should have received more work before submission.

Better-paid authorship would mean better books but let me, an author-publisher, declare that it is impossible for publishers to pay higher royalty rates than they now do. Impossible.

The way to better earnings for authors is through a great expansion of book sales, but here we run into another insoluble problem, the economic distress of retail outlets.

There just are not enough book stores. Think of it—for the large country of America there are only 800 true bookstores, 3,000 if you count book departments in department stores, office furnishings stores, etc. That is a pitifully small number, and the rate of profit for these stores is pitiful too. Want to know what it is? Three quarters of 1%! No wonder there is a steady decline in the number of book stores.

Every year at the American Booksellers Association Convention the booksellers complain loudly about their situation. They point out that while a customer cannot order a refrigerator direct from the manufacturer but must get it from a dealer, the book buyer can go to a publisher and buy a copy or copies of a book from him. The publisher, they say, should refer such business to a book store near his office—and some publishers do. But

it is becoming more and more the practice of publishers to run coupon advertisements: "At Your Bookstore or" (publisher's address). And sometimes publishers rent lists and do their own direct mail campaigns. There is no question that selling books by mail has hurt the book stores, and their resentment of the book clubs is justifiable.

What is the publisher to do? Refuse to lease plates for book club editions? Eliminate his own mail order campaigns? He cannot afford to give these up, especially the profit he gets from book club selections. He turns a deaf ear to the plea of the retail bookseller for a larger discount or some other form of relief.

Advertising is a third insoluble problem for the book publisher. He has the misfortune to be in a business that requires heavy advertising. Not that he has to build up an imprint or brand name. Knopf tried to do that years ago with Borzoi Books and found out that the public cares nothing for an imprint and never notices who publishes what.

What forces a publisher to spend a big percentage of his income on advertising is the fact that each title he brings forth requires a separate appropriation. He cannot have one master campaign, for, let us say, Harper Books, Model 1959; no, he has to have 50 or 60 separate little campaigns. Thus it comes about that whereas a giant automobile company will keep its advertising expenditure down to one-half of 1% of its sales volume, the book publisher is extremely skilful who keeps his advertising cost down to 10% of sales income. Few publishers keep it as low as that; advertising often runs 12%-15% of income. At best, then, a big publisher like Doubleday is spending 20 times as much for advertising, *percentage-wise*, as General Motors spends.

But you never see a two-page four-color spread for a book publisher's offering in the *Saturday Evening Post* whereas you will often see great double spreads for popular automobiles. An automobile company doing a hundred-million-dollar business annually will spend half a million dollars on advertising, and you can buy good space with that money. A publisher who does a million-dollar business annually will spend \$100,000 annually, allocated to a number of titles, on advertising and this isn't enough money to buy large, expensive space.

The impression that publishers are stingy about advertising is a false one. If anything, they overspend. But the sales volume of the whole publishing industry is not big enough to enable them to buy the space that Big Business, spending only a very small percentage of its volume, can display its sales message in.

And wouldn't you know that in a crazy business like publishing the ordinary rule of advertising is reversed! Ordinarily advertising precedes sales. If you are putting a new breakfast food on the market, you open with a great barrage of advertising before your product appears. But in book publishing the rule is—*advertising follows sales*. It is a sound rule too, one that authors should understand but never do. Get your publisher to explain it.

Authors should also understand that the publisher is dependent for profits on the income from the sale of subsidiary rights. That is the crowning absurdity of the whole unbusinesslike business.

In a well-managed house seven out of ten titles

published will lose money. On three the publisher will manage some sort of profit. One of the ten may land somewhere on the best-seller list. Sometimes a book will sell as few as 15,000 copies and make a low place on the best-seller list. Hence, it follows that the publisher absolutely must from time to time score high on the best-seller list. He needs the number one or two or three best-seller to make up for his losses on most of his titles.

This means that book publishing is committed to the best-seller system, which is not a good thing, any more than the star system was a good thing for Broadway or Hollywood. But this dependence on best-sellers is not the whole story. Even with best-sellers, book publishers would be in the red or barely out of it, were it not for the sale of book club rights, cheap reprint rights, motion picture rights, and other subsidiary rights. It can happen, and to my knowledge has happened, that a big house doing a \$2,000,000 sales volume can show for the year a profit of only \$2,000. Of course, this company's profit picture is quite good when the subsidiary income is added.

This is why publishers bargain so desperately for a sizable share in the proceeds from a motion picture sale. The author's agent infuriates them by logically asking if they are in the movie business, and since they are not, why should they get any part of the movie rights proceeds. They insist that they have made the property valuable to the purchasing studio, and this enhancement of the property should receive a cash recognition. Customarily the publisher gets 50% of the sale of condensation, paperback, and book club rights—and he will fight like a wildcat for a substantial percentage of foreign rights income (which by the way he seldom wins).

Book publishing, then, is a business which does not live on the sale of its main product (the hard-bound book) but on the sale of the extra or subsidiary rights attached to that product (such as radio-TV, commercial, second serial, and some 11 other extra rights).

Beleaguered by their problems, do publishers resort to sharp practices? Do they chisel on their royalty statements? I have known several instances of petty, very petty chiseling on authors' accounts but I have no hesitancy in saying that by and large publishers are honest fellows.

It was not always so. Lord Byron's publisher, Murray, sent him a check for the second canto of *Childe Harold* which Byron deemed too low. Accompanying the check was a beautifully bound Bible. Byron returned both check and Bible, changing one word in a verse in the Gospel of St. John. He altered "Now Barabbas was a robber" to "Now Barabbas was a publisher." And Ambrose Bierce once defined a publisher as a man who drinks champagne out of an author's skull. His epigram no longer has a ring of truth. Undoubtedly literary agents help to keep publishers honest, but honest they have been in our century.

Whether they have been intelligent is altogether another question. On this only an opinion can be given, and I have taken a pseudonym in order to give mine freely. There are some very intelligent publishers—Alfred Knopf, Bennett Cerf, Max Schuster, the late W. W. Norton, Ben Huebsch, ten or 15 more could be named. These men have literary taste and business acumen to a high de-



gree; they give publishing the status of a true profession, a great agency of culture.

But I can as easily name 15 or 20 publishers who would be hot rivals for the award of an annual Moosehead if such a trophy were given in publishing, as it is in yachting, for boneheaded achievement. I know publishers who are—it is only a slight exaggeration to say so—actually revolted by the sight of a book. I know publishers as ignorant as some Hollywood moguls have been alleged to be. And some have gone bankrupt who lacked the business smartness to run even a neighborhood candy store in Flatbush. The publishing business is beset by sheer incompetence in many editorial positions, publicity and advertising jobs, and even in the selling jobs. The craziest thing about this crazy publishing business is the "characters" who flock into it.

AFTER painting this dark picture, I can however, end with a cheerful whistle. Since 1943 courses in publishing have been given at New York University and other metropolitan colleges, and now in this fall of 1958 an institute of publishing giving what is equivalent to a graduate course in the book business has been launched by New York University. This institute even has an apprentice system which arranges for the neophyte to work in various departments of a publishing house.

Let the institute give ten years of education to talent entering the publishing profession and we shall have a publishing world that is soundly founded on two basic pieces of knowledge. One, the author is a partner of the publisher in the production of a book and should be respected and treated as a partner, which the best houses now do but many houses do not. Two, the long-term prosperity of the book business is related to literary merit. The durable book, not the ephemeral, is the mainstay of the business. Ignorance of culture in the high places of publishing, a handicap now, must go.

Once the great majority of publishers are educated in their profession, are men and women who have undergone special professional training, then we may dare to hope that the insoluble problems of publishing will become at last tractable.

TABOO OR NOT TABOO

By ETHEL JACOBSON

THERE are legions of mute inglorious Miltons, not buried in country churchyards but alive and kicking, who will corner you if you're not careful and explain loud and long how it happens they're not in print.

They are Victims of the Taboo.

Editors with neither taste nor vision, they'll tell you, have set up so many arbitrary restrictions that the true artist is "stultified"—a favorite word of the true artist. He must be unfettered, uncurbed in subject, scope, and treatment. But how can he be, when editors keep throwing up their pudgy hands and crying "No, no?" How can he Express Himself, pour out full strains of unpremeditated art, when editors want only to clap him in the regulation double-breasted banker's-grey straight jacket?

So he spurns the tainted gold of the mass markets—a hardship the mass markets thus far have weathered very well. And the closest he may come to publication is some mimeo'd sheet read only by other geniuses.

But are taboos really so—what's the word again—stultifying?

Most turn out, on inspection, to be the reasonable ones of good taste, reader appeal, and available space. An editor's job is to purchase wares his customers will like two, six, or more months from now. If he does anything else—if he tries to reform their taste, if he indulges personal enthusiasms they don't share, or if he keeps guessing wrong—readers will turn elsewhere and he'll be out of a job.

A fantastic amount of time, money, and ingenuity is spent on reader-surveys by magazines to take some of the guess out of publishing. Taboos are one reflection of readers' preferences as determined by these elaborate studies.

Some family magazines enumerate rather quaint collections of taboos: no horror; no politics; no cruelty to children, animals, or women (men, it seems, have to take all the punishment); no drinking; no snakes; no swearing and crime must not pay. Reading these one day led to:

Taboo to You, Too!

There's a fair, fair land
Where all seemly joys endure;
It flows with milk and honey,
Filtered, pasteurized, and pure;
A land that knows no politics,
No artifice or arson,
And never breathes a syllable
To pain the primmest person.

Ethel Jacobson is one of Author & Journalist's most popular contributors. Her verse appears constantly in leading magazines, notably the Saturday Evening Post. Her books include *Larks in My Hair* and *Mice in the Ink*. She is a much-sought lecturer on literary subjects.

There lurks no horrid Demon Rum,
No real or fancied snakes,
And no one beats his wife and child
Or tosses them in lakes.
For every lad's a Galahad—
Or that is the presumption—
And Virtue always triumphs
When for family consumption.

I'm sure many market notes are put as baldly as they are because of one sad fact. Many writers don't read too well.

A magazine will patiently say it uses nothing over 3,000 words, and get 6,000-word stories. I may say "no horror; no violence" and get Spillane-type whimsies. Announced taboos are often a desperate attempt to register with unheeding would-be contributors. In any event, if your specialty is horror, swearing or snakes, why waste your own time on the *Needlework Journal* or the *Improvement Era*?

Editors, of course, have their bad days, as well as writers. And they have their own pet peeves, ranging anywhere from budgets, babies, and head colds to—pet peeves. But you soon learn what to send where.

Gurney Williams of *Look* admits he doesn't go much for "cute" rhymes. You know he's been bitten by so many determinedly "cute" rhymes that it brings on his old jaundice. The *Christian Science Monitor* wants neither tragic nor sentimental stanzas. Another editor, discussing taboos with me, said: "We don't care for nature or love. My goodness, that makes us sound callous, doesn't it?"

Certain themes are done to death in cycles, until surfeit develops into a taboo. Some subjects, such as our feathered friends, have a fatal fascination for poets; editors can't open any pie without four-and-twenty birds flying out. By 10 a.m. every poetry editor on the eastern seaboard has feathers coming out of his ears. The *New York Times'* Thomas Lask said—and I had an impression of unshed tears: "You could probably never guess how many poems we get about birds (all manner of birds) in trees (all manner of trees). The same is true of houses, houses which are a source of childhood memories, or stand empty mourning their late tenants, or are haunted by shadows who lived in them in stately, graceful years long ago.

"We have nothing against such verse," he hastened to add, "but there is a limit to how many we can use!" And to how many an editor can stand without cracking up.

I quailed with the guilty knowledge that I was probably one of the world's worst offenders when it came to birds in trees (all manner of both). Off-hand, I could think of "The Cardinal in the Cherry Tree," something about a wren in the lilacs, a vesper sparrow in a peach tree, a white-throat in the grass under a tree—if wonder if that counted? And that check I'd just gotten for

"Grackle in the Cedar." I almost sent it back. Almost.

But I couldn't remember doing any old houses, and I made a stern vow that I never would.

Another editor friend is currently having a mad run on little boys. Dear, disarming angelic imps with freckles and a front tooth missing. After a hard day at the office poring over miles of such offerings, this editor has had it. Any angelic imp had better give her a wide berth or she'll kick in the rest of his teeth.

A writer, it may be, spots a piece about a boy—or a bird—or the binomial theorem—and says, "Ha, that's what they want!" And bangs out a ream just like it. But he knows that what he's seeing now was bought some time ago. Tomorrow's reader will want something fresh, and today's editor—and writer—must keep two jumps ahead of him.

Any magazine will taboo what's dated, especially humor. Once upon a time there were gags about collar buttons rolling over the bureau, rumble seats, and quaking wage slaves bracing the boss. Then collars sewed themselves on to shirts, rumble seats disappeared, to return with right-hand drives as sports cars, and in employee-boss set-to's the boss is now doing the groveling. Humor must keep abreast of such milestones of progress.

The *Saturday Evening Post* doesn't use jibes on foreign policy, federal housing, or other subjects that belong on the editorial page—but gets thousands. Needless to say it doesn't want vulgarity or questionable expressions. A recent *Post* acceptance was for a piece I called "Enough Horsing Around," but I was puzzled when asked to supply a substitute title. The explanation: "The boys on the farm have another meaning for 'horsing around!'" Golly, I'd never heard of it, and I've not led a particularly cloistered life.

It made me wonder uneasily what Hannah Lees meant when she said she didn't really urge giving our children "limitless freedom to horse around and get into trouble"—in the *Post*, of course. I suffered further qualms when I read of the Pasadena English teacher—surely the epitome of gentility—who was given a pet monkey by her students, and who told reporters, "It's because I kept telling them to stop their monkey business. But I know one thing," she concluded. "I'm never going to tell them to stop horsing around!"

When I sent the clipping to my editor, she polished the whole thing off by saying, "I have been so worn down by the controversy that I horse around constantly. It's *fun!*!"

Another writer called a salty female a "rascal" in an article for the *New Yorker*, and found it changed to "party" in print. Careful as you are, you'll occasionally run into such distinctions. Yet you'll find markets that frown as sternly on mild expressions and that demand raw meat.

I had a certain kind of verse in mind when I wrote the title poem of my book *Mice in the Ink*:

Oh, the mice got in the ink
And they dabbled frisky toes
And raced across the paper
In erratic little rows.

They left intriguing traces
Of their giddy midnight lark
And the critics scratched their noggins
As they pondered every mark.

It's cryptic, esoteric . . .
It doesn't deign to scan—
Neither rowdyish nor facile
To please the vulgar man . . .
"Here's Meaning's ineluctable

Quintessence; viz., to wit."
And they bound it in a precious book.

* * *

This isn't it.

There are admittedly magazines that taboo the "cryptic, esoteric," but others nix anything that isn't. With the gamut of publications that manage to coexist on the newsstands, it's hard to see how genius is victimized by the chameleon Taboo.

You'll find a truly amazing variety of markets in lists, from the *Saturday Evening Post* to the *Saturday Review*, from the *Journal of the American Psychiatric Society* to *Secrets*, from *Popular Mechanics* to *Medical Economics*. Whatever your tastes, interests or level of literacy, there's a market to match. And there's no use getting ulcers over those that don't.

If today's Miltons remain mute and inglorious, it isn't because an editor said Boo! or even Taboo! It isn't that their mighty pinions have been clipped. It may be because they haven't yet shucked their pinfeathers.

People Are What You Make Them

By JANE HOWLAND BUELL

THE men and women who live in the pages of our books and our stories are what we make them. They are completely anonymous in the sense that seldom can one say this woman or this man is exactly like someone the writer has known. They are ALL people because so many things go into the makeup of one personality. They are people we have seen for some fleeting moment, catching some phrase from their conversation, some expression from their eyes, or a facet of their profile under a different light.

Our characters never come complete and worth writing about. They are as we create them and give them life as surely, and often, as slowly as we bring our own physical child into being. Sometimes, like a willful child, they grow away from the kind of person we want them to be, and we cannot write the sort of story about them we planned to write.

No doubt most writers use members of their own families as copy at some time or other, but because the writer is familiar with the many facets

of one's character, she is able to shape many different people from one person. The girl with one leg gawkily draped over the phone cabinet door never looks like the same girl who chose a dainty, fragile pattern of crystal, or preferred a sewing machine as a graduation gift. Neither would the miss in brief red shorts, tennis racket in hand, look like the cap and gown clad young woman walking demurely down a college aisle. Yet each is part of the whole and separately became five girls.

I recall that after he had completed reading a story about a young woman who was pretty much of a harum-scarum person a young man said to me, "That isn't your daughter. I know her and she would never be like that girl."

Later I began to count the many girls who had gone into the making of that one personality. It is true I had gotten a few of my ideas from my daughters and things they had said or done, but I had also taken a bit here and a bit there from nine other young women. Two of these were complete strangers whose laughing comments I had overheard on a crowded bus upon two separate occasions.

A character is a world of memories you store up over the span of years. You meet people every day on the street, or in the supermarket or at church. You meet some of your nicest in your travels. Like the five-year-old boy bidding his father goodbye in a railroad station. Solemnly he shook hands in farewell saying "Goodbye, Father," the father replying "Goodbye, Son" in equally grave tones. But in another second he caught the boy into his arms in a big hug, added a resounding kiss and a second one as he said, "Take good care of Mommie for me." Although I have never met that father my readers may meet him many times and in many guises.

So it is with a mother I have used numerous times. I merely overheard a remark made by her daughter. Now, I happen to like daughters who have fond memories of their mothers, but better still, I like the kind of mothers who provide pleasant things for their daughters to remember.

We have all read in newspaper accounts of an accident the phrases "tentatively identified" or "identification impossible." If this is true with real people it applies far more to people the author forms in his imagination. Few of us could be identified by the terse information given on our driver's license because there may be hundreds of others who have that same general description. A writer can seldom identify a character even tentatively because he takes many people and incidents and transplants them into a scene foreign to all to make one man or one woman.

If you do not have a retentive memory you need to travel with a notebook at hand. Perhaps the tiny incident will escape your memory but if you make a note of it you do not forget the particular quirk about a person that you found amusing or interesting or disgusting. Some people so impress themselves upon your mind that you are unable to forget them.

Along with the father in the Denver railroad station you saw only last summer, you think of an impatient man you saw in Hot Springs, Arkansas, 25 years ago who spoke of all who got in his way as "damn Hoosiers." (Perhaps he was a Hoosier but they were not.) And you recall the funny little Negro man who hastened to get a glass of water for your daughters one midnight in that same city. His disapproving look because you asked for "a drink" melted when you explained you just wanted water for your children. Again you remember the man who brutally slapped his teen age daughter in a Houston station. You think of a taxi driver in Los Angeles, who charged you \$5 for a three-block ride one rainy night, and contrast him with the kindly man whose huge umbrella sheltered you as you dashed to catch your plane in Kansas City.

YOU see again a thoughtful father watching his young daughters play hopscotch on the huge floor map of a Dallas air terminal while their mother rested. Then you think about the man who helped you carefully match some material at the Rag House in Jackson, Mississippi, or the bright young man who has learned to call you by name when you stop to pick up your reserved copy of this magazine at a local newsstand. On and on your memory travels.

After many such incidents you stir them up in your imagination, placing the best qualities in your hero. At another time you may add the evil traits and have your villain. The men who come out of your typewriter are never one entire person you have known but many, and yet they are not made up. They are real.

I like to write about fathers who treasure their daughters because I had that kind of father. But in my writing of a similar man he would not only be my father, my brothers, my grandfathers, my uncles, my husband, my father-in-law, my sons-in-law or my nephews, he could even be like my daughter's brother-in-law. He would be all men who cherish their womenfolk.

The only people we know intimately enough to write about are the ones we form in our imagination. Picking out the traits that go into the making of a personality would be much like going into a room full of used clothing. You cannot say positively that a certain dress belonged to a particular woman or that hat belonged to another.

Every writer who ever had anything published, be it novel or short story, has met the kind of person who shies away upon learning one is a writer. Such people are afraid of being put into a book. But if the truth was known most of them would be quite pleased to recognize themselves in the person whose major characteristic might be attributed to them.

A writer seldom meets the kind of person she can lift up bodily and transplant into her book. They just do not come that way and the author is too much of an individualist to use them if she could.

Don't Repeat It, Reverse It

By F. A. ROCKWELL

DO you sometimes feel discouraged by the fact that top professional writers often repeat the same plot formulas but an unestablished author must offer something startlingly fresh and original to break in at all? Do you feel defeated, since it's a known fact that there are no new plots and it's impossible to concoct a story idea that hasn't already appeared in the Bible, mythology, Aesop's Fables, folklore, or Georges Polti's 36 dramatic situations?

What can you do about it? Keep trying? Batter your brains against the stone wall of facts? If you should come up with a plot that's never been used before, it would be so bizarre, weird, taboo, or lacking in credibility and reader identification that no one would publish it anyway! What's the answer? It's simple, really. Don't try for a brand new plot. Don't repeat the often-used ones. Just reverse familiar ideas and situations.

The pros are on to this trick of Reversal; in fact, that's what makes the literary field so dynamic and exciting. Look how our near worship of the Puritans is reversed in current best sellers like Edmund S. Morgan's *The Puritan Dilemma* and Anya Seton's *The Winthrop Woman*. We always thought our Viking ancestors were admirable, life-loving adventurers unfairly deprived of their rightful credit for discovering America—that is, we thought they were magnificent until *The Vikings* showed them up as sadistic savages with no noble motives whatever.

There's been a general feeling that people from other planets are an inferior breed, all repulsive "Purple People Eaters." Gore Vidal's play, *Visit to a Small Planet*, insists they are far more intellectually advanced than we. *Paths of Glory* reverses admiration for military efficiency, as Stephen Crane reversed the glory of warfare in his *Red Badge of Courage*. Erich Maria Remarque does the same in his novels. *Bad Seed* reverses our Wordsworthian concept of children as innocent darlings still fragrant with the perfume of Heaven. Again, the popular idea that children need Tender Loving Care constantly is reversed in Ivy Baker Priest's *Everywoman's Family Circle* article, "Are We Neglecting Our Children Enough?"

Even our age-old, time-tried philosophies like "Do unto others" and "Cast thy bread upon the waters" are upended in such books as Francis King's *The Man on the Rock* in which the Greek orphan, Spiro, hates those who help him and destroys everyone who loves him.

You can add hundreds of other literary reversals

to widely accepted ideas, and you can learn to work your own fresh angles as you observe general tendencies and popular concepts—then reverse them. Juvenile literature frequently heroizes the "reverse" character like Ferdinand, the non-belligerent bull; Horton, the elephant who hatches an egg; The Horse Who Lived Upstairs; The Ugly Duckling; The Duck Who Flew Backward; The Dog Who Couldn't Bark; The Fish That Didn't Swim.

Notice how almost every popular fad or trend is followed by thousands of reversal stories and articles in its wake: Tranquilizers and wonder drugs; Positive Thinking; Togetherness; I.Q. and TV Ratings. You can count on cashing in on the reading public's wanting to know the other side of the story . . . whether you choose to call this trait curiosity or fickleness. Train your mind to be a weathervane to see how the winds are blowing; then work out your own original reversal and beat the other writers to the draw!

Have you a Reversal Idea already?

Perhaps you'll be inspired if you study all the reversals all around you. In *NATURE*, Animals usually feed upon plants, but this process is reversed in instances of plants that trap and eat living animals, such as the Venus-flytrap, the sundew, the pitcher plant, and several fungi which cleverly catch and consume living nematodes.

In *TOASTS*, "May you never feel want or ever want feeling" and "May you live as long as you like and have what you like as long as you live."

In *JOKES*, We laugh at the Texan with an inferiority complex; the doctor who, when practicing amateur magic, swallowed his daughter's tiny doll house. ("Is there a house in the doctor?")

In *TITLES* like "Loser Take All." In hundreds of *PROVERBS*, How many ideas for stories and characters do you get from these Reversal Proverbs?

We hate some persons because we do not know them: and we will not know them because we hate them. (Colton.)

It's better to make friends fast than to make fast friends.

The wise man thinks all he says whereas the fool says all he thinks.

Before marriage men swear to love. Afterward, they love to swear.

Love makes time pass and time makes love pass.

We can't have an honest horse race until we have an honest human race.

The hand that rocks the cradle, also cradles the rocks.

What lies behind us and what lies before us are tiny matters compared to what lies within us. (William Morrow.)

Women, deceived by men, want to marry them! It is a kind of revenge as good as any other. (Beaumont.)

F. A. Rockwell has appeared frequently in Author & Journalist with articles on story techniques as well as other phases of writing. The material is based both on experience as a published author and also as a successful teacher of California classes in the writing of fiction.

First you decide on a Major Reversal for your basic idea. One man in Hollywood reversed the hard-boiled, meddling, battleaxe mother-in-law of jokes and comic-strips into the sweet, understanding mother-in-law of the TV series "December Bride." Hemingway reverses our American concept of measuring success in terms of materialistic gain in "The Old Man and the Sea" in which old Santiago loses the flesh of the fish but gains pride in a fight well fought. Frank Harris reversed the glamorized, melodramatic picture of the heroic cowboy shooting villains, upholding justice, and romancing the rancher's daughter in his book *Cowboy* which was adapted for the screen by Edmund H. North.

Switching a Basic Idea is just the starting point—the first of a series of reversals in an interest-holding story. *Cowboy* is packed with additional switches; for instance the citified softie toughening into a brutal, hard-bitten cowpoke while the originally tough, hard-boiled cowboy softens into an unselfish sentimentalist.

Reversals of various types are welcome oases in the desert of your story. They refresh and add surprise, suspense, and change of pace to prevent monotony. It is possible to use several of the following types in every story you write:

CHARACTER REVERSALS may present (1) a regenerated or a degenerated person who travels from one pole to another in the course of the story (the skidrow bum who becomes a missionary or the society doctor who becomes an alcoholic); or (2) the character with simultaneous opposite traits (like the Damon Runyan guy who could calculate a friend's death as coldly as a horse race but who was kind-hearted).

PSYCHOLOGICAL REVERSALS range from the serious mental attitude changes in *By Love Possessed* to the currently popular "reverse psychology" of the hard-to-get man-hater being alluring to men; or Shelley Winters' diet rule of buying a favorite dress too small so she'll have to reduce to get into it; or the person who steps into the bathtub whenever he *wants* the phone to ring!

PHILOSOPHICAL REVERSALS are the bases of "come-to-realize" story where the character's original philosophy does an about-face. Perhaps from "Revenge is sweet" to "It is cancerous and corrosive to seek revenge for a wrong; it is better to forgive and forget."

FORTUNE or SITUATION REVERSALS create an ironic effect as they remind us of the reversibility of fate. The mighty fall, the poor grow rich, the lowly and despised become powerful, or vice versa, as in *The Winthrop Woman*, *The Egyptian*, *Gone with the Wind*, *So Big*, *Giant*, *A Streetcar Named Desire*, *Hatful of Rain*, *View from Pompey's Head*, and many war or invasion stories.

PLACE REVERSALS offer dramatic scene changes like the ironic short-short in which the American hero travels to the moon to earn a steady income for his wife. When she tries to keep him there because she's paid for each day he's on the moon, he reverses the experiment, returns, not to the United States, but to a remote paradisiac island far from her mercenary demands—and to a reverse type of naïve native girl.

Study the specific reversals that give sparkle to every story you read, whether short-short, novel, or play.

In a *Redbook* short-short, "Sister Act" by John Savage, harried housewife Marge is suffering one of those "all wrong" days when her young actress sister, Sally, comes over to discuss her own possible marriage. During the conversation, Sally decides against matrimony since married Marge complains so much. In defending marriage, Marge realizes her blessings and her own deep happiness with her husband and children. In the ending it dawns on her that Sally invented this scene for that very purpose: for her own benefit. **PSYCHOLOGICAL REVERSAL:** Marge's fed-upness with marriage reverses to grateful appreciation of her blessings. **CHARACTER REVERSAL:** Marge's emotionality vs. Sally's clear-headed logic. Marge's character matures from selfish shortsightedness to long-range emotional maturity. **EMOTION REVERSAL:** Complaining self-pity changes to satisfaction and realization "What a lucky gal am I!"

In a novel like *The Winthrop Woman*, we've already mentioned the major reversal in evaluation of Puritanism. **SPIRITUAL REVERSAL:** 7-year-old Elizabeth's natural tendency toward religion is reversed to hatred and agnosticism when she is publicly chastised and humiliated for her childish "paganism." Later under the influence of Anne Hutchinson, she experiences spirituality; loses it when Anne is murdered; later regains religion at Monakewaygo. **FORTUNE REVERSALS:** As a child, Elizabeth, the apothecary's daughter, is at the poor end of the Winthrop family. She marries into the prestige section; is poor when widowed; gains wealth and security with her marriage to Robert Feakes; later poor, rich . . . up and down. **MARITAL STATUS REVERSALS** follow the same pattern: single, married, widowed, divorced, illegally married, legally married. **CHARACTER and PSYCHOLOGY REVERSALS** follow the gamut from the proud, rebellious, jealous, fiery Elizabeth to the woman who matures into humility and forgiveness of her enemies.

You can concoct exciting stories by working out reversals on your own. Instead of the dominating parent who controls the children's lives and love affairs, why not dominating children who object to the widowed parent's plan to remarry? Instead of the girl "going home to mother," why not the bride who has a better rapport with hubby's mom than with her own? Instead of a gossipy old woman being the antagonist, how about a handsome young man being the real trouble-maker by disseminating scandal? In Sloan Wilson's *A Summer Place* the adults are the delinquents, whereas the teen-agers are stable, mature, and moral. There are many other possibilities with this reversal. If your wife-seeking hero has to choose between the naïve-seeming poor girl and the sophisticated rich girl, he finally learns that the p.g. is really a gold-digger whereas the r.g. sincerely loves him for himself.

But of course your own original reversals are the best of all!

After you have decided on your Major Reversal for the all-important plot problem or situation, work out several subsequent reversals in character, philosophy, psychology, fortune, place. Whenever the story is bogging down, seeming monotonous or static, spring a logical reversal. Then you'll experience the most thrilling reversal of all: from rejections to steady sales!

From Editors' Desks to You

Religious Juveniles Go Modern

The Presbyterian Church, the quality of whose periodicals has long been recognized, has announced two outstanding changes in its publications for the young. A new magazine, *Hi Way*, is being established, and *Venture* is changing to a monthly, with a new modern format.

Here is the information about *Hi Way*, right from the editor, Twyla Pifer:

Hi Way will be a slick monthly publication for upper teens, both boys and girls. While it will be distributed through the Presbyterian Church, it is departing from the traditional concept of church school publications, and putting the emphasis on general good reading for young people.

We will be glad to see manuscripts on practically any subject—personal improvement, date life, getting along with parents, sports, science, hobbies, short humor, recreation, etc. The articles we use on spiritual guidance will be aimed at answering the questions teens are asking. We'll buy cartoons, and we may use an occasional piece of top quality fiction. One requirement for both articles and fiction is that there be no obvious moralizing. The content and style of writing will recognize that the readers are practically adult.

Payment will be on acceptance. The rates are good, the amount depending on the suitability of the manuscript for *Hi Way*. Although we will begin publication with the October (1959) issue, we are buying now.

Mrs. Aurelia Reigner, editor of *Venture*, tells of the future transformation of this magazine for younger teen-agers:

On October 1, 1959, *Venture* will appear as a monthly magazine, containing 32 pages. It will have bigger type, more illustrations, more color, and will be more modern in design and artwork. In general the issues will contain two short stories of about 2,500 words, one slanted to boys and one to girls; several regular departments such as reader contributions, questions and answers, jokes, an inspirational page; feature articles, dealing with anything of real interest to junior high boys and girls. We do not expect to use any serials.

The address of both publications is The Westminster Press, Witherspoon Bldg., Philadelphia 7, Pa.

—A&J—

The only material for second rights now sought by Hampton Press consists of paperback detective and Western novelettes, etc., originally published in the United States.

Submissions must be of printed copies, not typed MSS. Address L. Brilliant, Hampton Press, 5 Dick St., Henley, N. S. W., Australia.

—A&J—

Adhesive Age, 101 W. 21st St., New York 1, is in the market for semitechnical articles on the manufacture and application of adhesives. Payment is \$10 per page on publication. Query the editor, B. J. Kotscher.

—A&J—

Messenger Rates Up

James T. Feely, editor of *Young Catholic Messenger*, has raised the minimum rate for short stories from \$75 to \$100.

The price for serials has also been increased. It now is \$200-\$425, instead of \$150-\$300 as formerly. The exact rate is determined largely by the number of installments. The magazine has a good supply of serials on hand, and so its major fiction interest is in shorter material.

Mr. Feely reports his files heavily stocked with general articles. He is interested right now only in those for and about the magazine's age group, 12-14.

Payment for all material is on acceptance.

Young Catholic Messenger is one of the most important juvenile magazines, having been serving parochial schools for 73 years.

Address: 38 W. Fifth St., Dayton 2, Ohio.

—A&J—

Calling All Girls, 52 Vanderbilt Ave., New York 17, is particularly eager for non-fiction suitable to girls 9-12. Address the managing editor, Rubie Sanders.

—A&J—

Pan is a poetry magazine edited by Alan Brilliant, RFD 1, Housatonic, Mass. It is seeking verse of all types but preferably under 100 lines. Payment is in a subscription to the magazine.

—A&J—

True Story, 205 E. 42nd St., New York 17, has long been a dominant magazine in the confession

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field. Mrs. Nina Sittler Dorrance, its editor, writes
of its current needs:

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relationships, our needs are more or less constant.
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people, written with feeling. No hoked-up soap
operas, no contrived motivations, no outlandish plot-
ting are necessary. In short: Just tell us what hap-
pened.

Our new bylined pieces might put writers on the
lookout for local heroines. We will welcome queries.

—A&J—

The *Coercion Review* has a new address—4527
S. Drexel Blvd., Chicago. This is a little magazine
interested in avant-garde short stories and in
poetry with an individual approach. The editor is
Clarence Major.

—A&J—

Radio-Electronics, 154 W. 14th St., New York
11, has changed its policy of "no photos without
accompanying articles." From now on, the maga-
zine will look with a favorable eye at any photos
showing new and interesting technical develop-
ments in the radio, television, hi-fi, or electronics
fields. Obviously, the pictures must have enough
caption material to make them understandable.
Payment is \$10 for picture and caption.

—A&J—

The new editor of *American Home* is John
Mack Carter, editor of *Household* for the last
year and previously its managing editor. Also he
is a former member of the editorial staff of
Better Homes & Gardens.

He succeeds Mrs. Jean Austin, who is retiring
after 27 years.

—A&J—

Rodeo Material Wanted

Hoofs and Horns, 4425 E. Fort Lowell Road,
Tucson, Ariz., is in the market for fiction, articles,
and verse relative to rodeos and any Western
horse sports. Stories and articles should be gen-
erally 1,200-2,000 words. Payment is 2c per word
on acceptance.

Fillers and very short articles within the maga-
zine's scope are considered also. Payment may
run up to 3c or 4c per word.

Specialized cartoons are wanted. The rate varies
but will be up to \$12 for those which hit the
magazine just right. "We will work with a car-
toonist who knows rodeo and Western horse sports
and can deliver a fairly professional technique,"
writes Editor Willard H. Porter.

Mr. Porter adds, with reference to all material
in his publication: "Writers aiming here should
know their West and their subject matter. No
dude stuff!"

—A&J—

Caravel, 1065 Runnymede St., East Palo Alto,
Calif., is in need of good verse "with a global,
humanistic viewpoint." Payment is 5c per line,
minimum \$1. The magazine uses also 1,000-word

articles on poetry or poets, for which it pays a flat fee of \$5. Ben Hagglund is editor.

While *Caravel* is regularly a quarterly, it published only three issues in 1958 because it received so little good poetry appropriate to the policy of the magazine.

— A&J —

Themes for Mademoiselle

Mademoiselle, 575 Madison Ave., New York 22, arranges its material largely in accordance with themes for specific issues. The magazine works four months in advance, and so the calendar for the latter half of 1959 should now be of interest to prospective contributors. Writers should always check with the editor-in-chief, Betsy Talbot Blackwell, for the themes are subject to change.

Here is the list for late 1959:

July. Reading and Arts Issue.
August. College Issue.
September. Jobs and Futures Issue.
October. Big City Issue.
November. Pre-Holiday Issue.
December. Holiday Party Clothes and Christmas Issue.

Mrs. Blackwell adds:

Since *Mademoiselle* is a monthly fashion magazine for the intelligent young woman between 18 and 30 (three out of four of our readers are college-educated), our needs are somewhat special.

Unsolicited material doesn't often work out for us. However, we are interested in reading anything that might concern the college student, the young working woman, the young married or young mother.

Our short stories are of high literary quality and we have always made a special effort to encourage young writers of talent.

We publish poetry infrequently, but we would never turn down distinguished verse and our contributors include most of the best-known names and many new, young poets as well.

— A&J —

The *Orphic Lute* is a relatively new poetry magazine edited by Harriet Needham and May Elliott at 123 S. Cedar St., Lamoni, Iowa. Miss Needham is the former editor of *Caravan*, now edited by Helen Harrington.

The *Orphic Lute* seeks original poems, not necessarily conventional, but understandable, with color and beauty. Only occasionally is experimental work used.

Small awards are made—which the magazine hopes to increase at a later date.

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PUT YOUR STORY ON THE MOON

By DORIS PITKIN BUCK

YESTERDAY'S science fiction is today's headlines. What does this mean, particularly to writers?

First, it means the reading public has been shocked into awareness of outer space. Americans are interested now in its possibilities. They no longer scoff at moon probes or expeditions to Mars. Pulp covers with pictures of bug-eyed monsters or of sweater girls in the strong arms of Rube Goldberg machines, have suddenly become respectable—even worthy of veneration. They have printed the outpourings of prophets.

Readers, many of whom have not the constitutions to take science straight, hope that science fictioners may be able to keep them in advance of their day. Everybody likes to be just a little in advance of the forefront. It is heady. So the readers are ready to play around with material they used to dismiss as mere Buck Rogers stuff. It is no longer diet for the pre-adolescent.

This indicates that science fiction is *the* thing to write, if you can do it. At this point many writers, anxious to cash in on trends, will stifle cries of despair. They have never read one of the older texts on astronomy, let alone more modern work on astrophysics. If somebody described green comets with pink tails, they would not know whether to take the description seriously as an account of findings made possible through the use of photoamplifiers, or to smile the wary smile of one who suspects his leg is being pulled.

To these people I come with a bright message of hope. Science fiction can at present be written without benefit of advanced mathematics, or of charts giving the chemical composition of planetary atmospheres. For current events have caught up with physicists' conceptions. Rockets to explore space are on actual launching pads. The science fictioner, whose profession is to keep one jump ahead, has to think of something else again, something as new as space rockets were in the forties.

One excellent way of writing science fiction—or s.f. as it is called in the trade—is to follow the scientists' own rule of working from the known to the unknown. Take any current trend, prefer-

ably one about which you, the writer, feel strongly. Then imagine it carried a little further—and after that a little further still. Technically, this is known as *projecting*.

As an example, start in the present. Think, perhaps, of the unpopular boys on Madison Avenue, inventing singing commercials or rapidly flashed, unseen slogans on TV to sell heaven knows what, probably something nobody even suspected he or she wanted.

Although the present is reasonably fantastic, it is not a patch on the all too probable future. As the heavens fill with sputniks and explorers, some bright advertiser will have the idea of getting up an artificial moon that helps to sell detergents or dentifrice. It is bound to come. If you are a writer, why not cash in on it?

Of course there has to be more than a gimmick. Boy meets girl by the light of the advertising moon, or there is no story. As I imagine their romance in the shining and lyric-filled skies of the night after tomorrow, he is a genius in his field, thrilled by his own accomplished exploitation of technology and waiting for the praise of his charming little secretary. She rocks him on his heels when she demands with a wail that he bring back one-moon evenings to thrill her with their dim silver. Here the author would face a question: Could the advertiser reverse his own trends? Would he want to? The story could go anywhere, depending on the strength of the characters' drives, and the quirks they have developed simply by living.

For s.f. no longer relies on trick devices alone, as an authority such as Anthony Boucher has frequently pointed out. Time was when the writer could set up an almost mathematical puzzle and present the solution. Not so now. The accent has shifted to characterization. The strangeness of the coming years, the otherness of some new planet, contrast piquantly nowadays with the unalterable humanity of men and women. Imaginative fiction now on the stands makes the reader glow with warmth, or moves him through its bitterness because he identifies himself with figures who dominate or are crushed by the situations of the future. Adroit fictioners take very seriously the poet's remark that the proper study of mankind is man.

But although we must have reader identification, the range of emotions with which readers can identify themselves is enormous. In this lively literature of protest, there need not be happy endings. The writer, whatever his temperament, can be himself. That alone should be enough for anyone with a creative urge.

This unusual field offers even more freedom; writers may violate convention after convention.

Doris P. Buck writes in various fields. She has published poems, travel articles, plays, and numerous feature stories in New York newspapers. Two of her radio plays have been presented on the Dr. Christian program. She is especially interested in science fiction, her stories in this field having appeared in England, Australia, France, and Spain as well as the United States. With her husband she collaborates on articles for the American Home. Her home is in Virginia.

Taboos on subject matter are almost non-existent. Sophocles did not handle incest more frankly. Even lengths are flexible. I have sold the difficult 800-worder, too long for the standard small-size page that is not likely to run over 600 words, but too small for the full-size page of a slick, which is twice as big. I never found, as I did in newspaper writing, that the end of an article was scissored to give space to an automobile ad.

Many magazines steer away from the controversial. They go inoffensive. But here red-hot topics—security, secrecy for scientists, the race question—are handled without gloves, even asbestos ones. The writer does best here if he deals courageously with whatever is on his mind. If an author insists on worrying about reactions from fellow earthmen, he has only to put his situation, thinly veiled if at all, on a satellite or a new planet.

Storytellers learned to avail themselves of this device long ago, even if like Defoe of *Robinson Crusoe* fame they had to have the knowledge knocked into their heads. When he published the *Shortest Way with the Dissenters*, he was bitterly ironic. People in authority are highly allergic to irony. Result: Defoe was pilloried for three days, fined, and imprisoned. He was pardoned at the end of two years—in 1704. In 1705, still ironic, stil bitter, he authored *The Consolidator or Memoirs of Sundry Transactions from the World in the Moon*. Putting his hero on the moon, he avoided all trouble.

I availed myself of a variation of his doge when I wanted to make fun of the governmentese spoken in Washington, where we refer to all agencies with mysterious initials. In my story, *Dywyk* (Don't You Wish You Knew), in the *Magazine of Fantasy and Science Fiction*, the eyes that look on our capital are not my own; they belong to gigantic, insect-like creatures from outer space. As a sort of bow in Defoe's direction, I tried to make this mild irony completely factual like his. I solemnly described a blend of ants and kangaroos being greeted by an Assistant Secretary of State and assorted scientists, all with the proper clearances for meeting out-of-space monsters. Washingtonians never minded.

Parenthetically, the first s.f., Lucian's *True History*, written in the second century A.D., offers hints today to those who would break into the s.f. field. Lucian makes his wonders almost believable through a delightfully deadpan presentation of details. In his *City of Lamps* he has not only immense, important lamps as well as tiny ones which make up the bulk of the population; he also finds the lamp from his own front door and asks it how conditions are at home. When he tells of a river of wine, he notes that the fish from it are so intoxicating that they have to be diluted, half and half, with ordinary ocean fish. He uses the same method in describing a war fought with the object of colonizing Venus!

By the time you have become acquainted with the lunar spiders that are the size of the islands around Greece, you are ready to settle for the interplanetary terrain, suitable for a battlefield, which they made by spinning enormous webs.

But even delightful detail is not enough to make sales in this age! Details must have a reasonable function in the story. They must be dramatic as something on the stage. A good test of their value is to visualize them in an imagined



theatrical production. Can they be omitted? Then they are only diverting exposition and probably better left out. The finest craftsmen in science fiction today deal with their material as functionally as if they were architects, and as vividly as if they wrote for the theatre.

Of course good detail is vital. Good themes are even more so. *What if* is currently a favorite theme with editors. *What* would happen if Aaron Burr had become Emperor of Mexico, if the Greeks had discovered psychoanalysis, or if Lenin had happened to be twins? All you have to do is to dream up a universe alternate to this one, and turn the hero loose in it. He usually, in s.f. tales, arrives via a machine of his own inventing. After such an arrival, he can turn his attention to what would have happened if Secretary Seward had never paid the Czar \$7,000,000 and the Russians still owned Alaska. He can become involved in any situation—historical, industrial, or philosophic—on which you, the writer, may have brooded.

What if—what if—editors, bless their liberal hearts, are willing to pay for this irresponsible dreaming? All they ask, to quote Editor Robert P. Mills, is "fresh ideas, fresh thoughts, and fresh approaches" which he feels the new writer can supply perhaps better than someone whose work has become routine. Technique counts of course, but even more vital is having fun with your mind in a world that could come true tomorrow.

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This is a series *A&J* predicts will be a landmark in literature directed to writers. None, from professional to beginning, can afford to miss it.

The March *A&J* will contain also the annual list of markets for poetry, including light verse. Each year this list is recognized by poets all over the world as the best such list available anywhere. The 1959 list will be, as usual, right up-to-date—an important asset in as changing a field as poetry markets.

In addition there will be in March varied articles on writing plus the regular monthly features that make *Author & Journalist* indispensable to writers.

If you are not now a subscriber, you'll find no better issue than March with which to subscribe. Use the handy order form on Page 31.

Delinquent Magazines

Within the past year there has been an exceptional number of complaints from writers unable to collect for manuscripts purchased and published. In some cases the magazines have folded, in which case the writer has little recourse. If the publisher has gone into bankruptcy or receivership, the writer may file a claim and get a per cent of the assets if any.

Over a period of time practically every steadily selling writer has encountered this problem. It is just one of the hazards of the writing business—like bad debts a grocer or hardware dealer finds an occasional customer running up.

Of course the situation never develops with a well-financed magazine. The complaint is against publications operated on the proverbial shoe-string. A writer can avoid it by submitting exclusively to long-established magazines. Few, however, unless they are in the top bracket of authorship, care to follow this practice—the average writer wants to enlarge his markets wherever he can. Barring downright bad luck, he won't lose much.

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The Juvenile Magazine Market

MANY noted writers got their start contributing to juvenile magazines. In this work they got their feel for simple, direct storytelling.

There probably is no better training ground. The editors are generally sympathetic, ready with advice and suggestions. This is a definite help—unless a writer is of the type that wants all criticism spelled P-R-A-I-S-E.

Moreover, the chance for fairly early acceptance of one's work is good. That is always an encouragement to the beginner.

Pay is not large, though gradually getting better. There are a few writers so devoted to the juvenile field that they make it their sole work and get a living out of it, notwithstanding the number of sales that requires.

The number of general magazines for children published under secular auspices is smaller than it was a number of years ago. The reason is mainly economic. Most magazines need advertising, and few advertisers today consider a juvenile magazine a good buy.

For the general magazines no better advice has been given than that of Dr. Garry Cleveland Myers, editor of *Highlights for Children*, which is reprinted here:

It distresses us that so many hundreds of hopefuls send us stories without plot, purpose or suspense. Of the 250-odd stories received each month, 20 to 1 are experiences of nonhuman creatures or animated objects or abstractions, which go on and on without getting anywhere. And they're oh, so commonplace.

Avoid stories which give human traits to animals or things. They are the hardest to write well and usually hamper a beginner's growth in creative writing.

Saturate yourself with stories for children that have stood the test of time.

Start a story with action and emotional appeal, stirring up vivid pictures and sounds and other imagery. Be sure that every sentence and paragraph makes the listener or reader impatient to know what will happen next and how the story will come out.

Break away from the trite and commonplace. Use but little mere description and narration. Avoid babyish suggestions. For our publication, aim at a story the child 3 or 4 will like to hear, and the child 9 or 10 will also read eagerly. Make it easy for the listener or reader to imagine himself the leading character he will admire and want to emulate.

Send no verse over six or eight lines long. Make your verse say something which could not be said so powerfully in prose. Avoid descriptive nature verse. Put into it emotional appeal. Have a central idea first and then find the words to say it potently. Don't waste your time on mere jingles. Read Robert Louis Stevenson and Milne.

Before sending us (or anybody else) anything, go back over it and be sure it's your best.

Increasingly the religious juveniles are becoming

comparable in format and contents to the secular magazines. They are less and less devoted to the professionally pious type of writing.

These constitute the one field in which the demand for good fiction is growing rather than diminishing. Several, especially among those published under Roman Catholic auspices, have raised their rates for exceptional stories, and pay quite satisfactory amounts.

In writing for religious juveniles, as in writing for any religious magazines, a writer has to make sure his material is in tune with the beliefs of the religious body responsible for the magazine. Partly this is a matter of taboos. For instance, Catholics insist on attendance at Sunday Mass and on observance of the Friday fast. Many Protestant denominations of the more puritanical type frown on dancing, card playing, smoking, even the movies. Orthodox Jews are for strict Sabbath observance, against the eating of pork, against dating outside Judaism.

The situation goes beyond formal taboos, however. The editor of a religious juvenile likes material that reflects the general tone of his faith. While he would never reject a manuscript because written by an outsider, the fact remains that it is often difficult for a Methodist writer, for example, to convey the somewhat intangible tone of life in a Catholic, Jewish, or Mormon family. Before writing for a denomination other than his own, a writer is well advised to read the magazines for which he wants to contribute. Certainly he'd better stay away from any points he is not sure about.

Juvenile books offer a much greater opportunity for financial profit than do contributions to juvenile magazines. Between 1,400 and 1,500 juvenile titles were published in 1958—the largest number of any class except adult fiction. Book publishers accepting juvenile works are listed in the August (1958) *Author & Journalist*.

The following list is confined to periodicals. The frequency of publication and the single copy price appear in parentheses; as (*M-25*), monthly, 25c. Many juvenile magazines published under religious auspices do not have a single copy price, being distributed only by subscription or through Sunday schools or parochial schools. In many such cases the publisher will send a copy for a large stamped, self-addressed envelope if the inquirer is seriously interested in contributing. Or a local clergyman may be willing to lend a copy for study. A number of the magazine issue leaflets stating their requirements. Always enclose a large stamped envelope in asking for these.

The rate of pay is per word of per story, article, or poem. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

GENERAL

Youth

American Girl (Girl Scouts), 830 Third Ave., New York 22. (M) Girls aged 11 to 17. Action short stories to 2,500 words; articles 500-2,000; short-stories, to 1,500; 2-6 part serials, mystery, family life, sports, adventure, historical, dealing with young

people's problems. Esther R. Bien, Editor; Mary Irons, Feature Editor; Iris Chekenian, Article Editor; Marjorie Vetter, Fiction Editor. 1c up. *Acc.* First serial rights only.

American Junior Red Cross Journal, American National Red Cross, Washington 13, D. C. (8 issues a yr.) High school interest slanted articles and fiction.

Personality tips, citizenship responsibilities, science subjects, sports, biographies. Mrs. Lois S. Johnson, Editor. Nominal rates. Acc.

American Modeler, formerly **Young Men**, 304 E. 45th St., New York 17. (M-35) Devoted to the hobby-sports activities of model airplane building and flying, model boating, and radio control modeling. Query with published sample of style if possible. Albert L. Lewis, Editor. Payment at varying rates.

The American Newspaper Boy, 915 Carolina Ave., N.W., Winston-Salem, N. C. (M) Fiction to 2,000 words of interest to self-reliant boys 14-17. Articles on handling newspaper routes; inspirational articles. Charles F. Moester, Editor. \$10 up.

Arts and Activities, 8150 N. Central Park Avenue, Skokie, Ill. Articles on creative art activities for elementary schools and junior and senior high schools using only examples of children's work as illustrations. Dr. F. Louis Hoover, Illinois State Normal University, Normal, Ill., Editor. Pub.

Boys' Life (Boy Scouts of America), New Brunswick, N. J. (M) For ages 8-18. Outdoor adventure, sport, mystery, achievement short stories 2,000-4,000 words; a few stories that Scouts 10-12 can read easily as well as older boys—simple style but not written down and not too juvenile in tone. Serials 2-4 instalments 4,000-5,000 each. Now looking especially for space, science, and sports fiction. Articles on science, vocational guidance slanted at boys in high school; shorts about animals and nature. Cartoons. Harry A. Harchar, Editor. 3c-5c. Acc.

Canadian Boy, 299 Queen St., W., Toronto, Canada. (M-15) Inspirational fiction and articles 500-1,800 words. Fillers. Wilbur Howard, Editor. Varying rates.

Co-ed, Scholastic Magazines, 33 West 42nd St., New York 36. (M) Fiction to 4,500 words dealing with problems of teen-agers; must be realistic and contemporary. Sylvie Schuman, Managing Editor. \$200-\$500. Pub.

Compact, **The Teen-Age Digest**, Parents' Institute, Inc., 52 Vanderbilt Ave., New York 17. (10 issues a yr.-35) Reprint magazine. Buys reprint rights to short stories, books, articles which appeal to high school and college students. Claire Glass, Editor. Acc.

Cool, 166 W. 72nd St., New York 23. (Bi-M) Same requirements as **Hep Cats**, below.

Elizabethan, formerly **Young Elizabethan**, Rolls House, Brems Bldgs., Chancery Lane, London, E. C. 4, England. (M) Short stories 2,000-4,000 words; serials 25,000-30,000. Articles "which open the mind." Payment by arrangement. Query before submitting any MSS.

Hep Cats, 166 West 72nd St., New York 23. (Bi-M) Articles 500 to 1,000 words on teen-age, particularly rock 'n' roll features; celebrities; news of teen-age doings in various sections of country. Fillers to 50 words. Poems. Cartoons. Robert E. Fischer, Editor. 1c-3c, photos \$3-\$5. Pub.

Juliet, Dell Publishing Co., 750 Third Ave., New York 17. (Bi-M-25) Young but not juvenile fiction; protagonist should be about 18; maximum length, 6,000 words. Varying rates. Acc.

Most, 166 W. 72nd St., New York 23. Requirements same as for **Hep Cats**, above.

The National Future Farmer, P. O. Box 29, Alexandria, Va. (Bi-M-10) Organ of the Future Farmers of America. Sports and adventure fiction 1,500-2,500 words of interest to farm youth. Articles, preferably with photos, on fishing, hunting, hobbies, etc., 1,000-1,500 words. Cartoons. Lano Barron, Editor. 2½c, photos \$5, cartoons \$5. Acc.

Seventeen, 488 Madison Ave., New York 22. (M-35) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Babette Rosmond, Fiction Editor. Good rates. Acc.

Teen Digest, 166 West 72nd Street, New York 23. (Bi-M) Articles for digest-type of magazine, 500 to 1,000 words on teen-agers, particularly rock 'n' roll features. Fillers. Poems. Cartoons. Robert E. Fischer, Editor. 1c-3c, photos \$3-\$5. Pub.

Teen Magazine, 5959 Hollywood Blvd., Los Angeles 28, Calif. (M-25) Good teen age girl-boy romance fiction to 2,000 words. Articles pertaining to teen-agers with worldwide interest, leaning toward the distaff side; should be accompanied by large selection of 8 x 10 glossy prints. Single-panel cartoons. Charles Laufer, Editor. To \$125, cartoons \$15. Acc.

Young Woman, 166 W. 72nd St., New York 23. Articles for young women, especially teen-agers, on their problems including health, diet, exercise, fashion, makeup, personality. Fillers of 50 words, particularly on news from various sections. Robert E. Fischer, Editor. 1c-3c, photos and cartoons \$3-\$5. Pub.

Younger Readers

American Junior Red Cross News, American National Red Cross, Washington 13, D. C. (8 issues a yr.) Stories slanted to elementary school ages, under 600 for primary readers, 600-1,500 for others—especially on child life in other countries. Mrs. Lois S. Johnson, Editor. Nominal payment. Acc.

Calling All Girls, 52 Vanderbilt Ave., New York 17. (M-35) Fiction 1,800-2,300 words aimed at girls 7-14, any locale; about girls living today or girls in the past; avoid situations involving boys in a romantic way. Articles 1,200-2,000 of general interest to this age group—manners, parties, good looks, getting along with others, etc. How-to fillers 150-200. Query on articles. Rubie Saunders, Managing Editor. Fiction \$75, non-fiction \$25-\$50, fillers \$5. Acc.

The Canadian Red Cross Junior, 95 Wellesley St. E., Toronto 5, Canada. (9 times a yr.) Stories to 2,000 words for ages 6-14. Articles on various subjects. Verse. Puzzles of all kinds. Photos. Glad to get articles or stories to make a good series. G. Joy Tranter, Editor. 1c up. Acc.

Child Life, 30 Federal St., Boston, Mass. (M-25) Short stories, 800 words. Plays for children 4-9; short, with small casts, suitable for putting on in the home circle with makeshift sets and costumes. Two-part serials, each part no longer than 800 words with a "cliff-hanger" element of suspense at chapter break. Articles. Picture stories. Short humorous verse. Photos (8 x 10 glossies). Mrs. Adelaide Field, Editor. 3c, verse 25c a line. Pub.

Children's Activities, 1111 S. Wabash Ave., Chicago 5. (M exc. July and August-75) All types of stories, 700-2,000 words, for children 3-12. Serials. Songs. Plays. Handwork. How-to and other articles. E. H. Wells, Editor and Publisher. Payment according to value. Pub.

Children's Playmate, 3025 East 75th St., Cleveland 4, Ohio. (Ten issues a yr.-25) Stories 900-1,200 words for boys and girls 6-12; seasonal adventure, Western, mystery. 1½c up. Acc. Short skits; good craft ideas from inexpensive materials, detailed instructions, samples. Please state price of craft material. Rosemary Hart, Editor.

Highlights for Children, Honesdale, Pa. (M) For children 2-12. Vivid stories under 950 words, with suspense to the end; emphasizes the story the boy 9-12 likes to read and the tot 3-6 likes also to listen to. In special need of realistic stories around dogs, horses, helicopters, airplanes, and some good mystery stories. In all "fanciful" stories the young listener and reader should easily be able to identify himself with the leading character. Taboos: reminders of war or crime or departure from wholesome standards and ideals. Short verse. Novel things to do. Seasonal matter preferred. Dr. Garry Cleveland Myers, Editor. Stories 3c, much more for verse and things to make. Acc.

Humpty Dumpty's Magazine, Parents' Institute, 52 Vanderbilt Ave., New York 17. Short material—500-1,000 words—some for reading to young children, some to be read by boys and girls themselves. Acc.

Jack and Jill, The Curtis Publishing Co., Independence Square, Philadelphia, Pa. (M-35) Realistic

short stories and fantasy to 2,000 words; serials (installments not over 2,400 words). Tiny Tales 500-1,000 words. Articles. Verse. Puzzles. Mrs. Ada C. Rose, Editor. Acc.

RELIGIOUS

Youth

The Christian Evangelist—Front Rank, P.O. Box 179, St. Louis 66, Mo. (W) Human interest stories and features with definite religious educational theme, 750-1,500 words, for older youth (18 up) and adults. Photos. Some poetry. Dr. Howard E. Short, Editor. \$5-\$15. Pub.

Christian Youth, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (W) Primarily for youth but appealing to younger readers and to families. Stories to 1,800 words. Fillers relating to Christian work, especially for readers of primary and junior ages. Material must have evangelical Christian emphasis. William J. Jones, Editor. ½c up. Acc.

Classmate, 201 Eighth Ave. S., Nashville, Tenn. (W) For young people in their teens. Well-plotted short stories 2,500 words; 2-, 3-, and 4-part serials. Articles on geography, sports, manners (cultural ethics), with photos, to 2,000 words. Verse. Richard H. Rice, Assistant Editor. 1c up, photos extra. Verse 50c a line. Acc.

Conquest, Nazarene Young People's Society, 6401 The Paseo, Box 6076, Kansas City 10, Mo. (M) Good dramatic short stories, 2,000-2,500 words, with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; and some shorts—definitely religious, but not preachy. Age level, late teens and early twenties. J. Fred Parker. \$6 per 1,000 words, poetry 10c a line. Acc. Well stocked with informational articles, usually.

Council Fires, Third & Reily Sts., Harrisburg, Pa. (W) Interesting stories for high school and college-age readers, 2,000-2,500 words. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no articles, shorticles, fillers, poems, jokes, drawings. P. B. Christie. To \$7.50 per 1,000 words. Acc.

High Ideals, 1228 Spruce St., Philadelphia 7, Pa. (Q-25) Articles 2,000-3,000 words for teenagers on social and religious problems from evangelical standpoint. Jokes. Fillers. Philip R. Hoh and Eleanor S. Dively, Editors. To \$20. Pub.

Hi Way, The Westminster Press, Witherspoon Bldg., Philadelphia 7, Pa. (M) This magazine, to be distributed to boys and girls in upper teens through the Presbyterian Church, will begin publication in October, 1959, but is buying MSS. now. Articles on practically all subjects, from personal improvement to science; articles on spiritual guidance specifically of teen interest. Humor. Cartoons. Occasionally fiction of top quality. Writing must be in practically adult style and there must be no obvious moralizing. Twyla Pifer, Editor. Good rates. Acc.

Horizons, Church of the Brethren General Offices, Elgin, Ill. (Bi-W) For young people 16-24. A youth news digest rather than a traditional story paper. Interested in articles relating to concerns of youth and stimulating courage and altruism. Howard Royer, Editor. ½c. Acc.

Light and Life Evangel, Winona Lake, Ind. (W) Short stories, 2,500-3,000 words; serials, 8-10 chapters around 2,500 words each; slanted toward college and older high school young people. The religious or moral message should not be superimposed, but should be an inextricable part of the story, worked out in the characterization of at least one strong Christian, who is not necessarily the main character. Articles 800 to 1,500. Some fillers 200-500. All should be human interest material, in which information is painlessly presented by way of individual experiences. No encyclopedic articles desired. Query on articles. Helen E. Hull, Editor. 1c, verse 10c a line. Acc.

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Power, Scripture Press, 1825 College Ave., Wheaton, Ill. Stories from real life and personality sketches, 1,700 words; short stories, 1,500; serials, 2- or 4-part, 1,500 each; anecdotes; all showing that first-century Christianity really works today. James R. Adair, Editor. 1c-2c. Acc.

Sunday Digest, David C. Cook Publishing Co., 850 N. Grove Ave., Elgin, Ill. (W-5) Fiction with good moral tone but not preachy, to 2,000 words. Articles to 2,000 about helpful activities of individuals or groups. Anecdotes. Short verse. James W. English, Editor. 2c up. Verse 25c a line. Acc.

Today, 5750 N. Ashland Ave., Chicago 26. (W) Fiction and non-fiction with evangelical Christian emphasis for youth and young adults. No verse. Query. David C. Olson, Editor. 1½c up. Acc.

Victorian Magazine, Lackawanna 18, N. Y. (M-30) Primarily a Catholic family magazine but uses "adult-written" material of interest to boys and girls of high school age and over. Fiction 500-2,000. Articles. Fillers; no one-liners. Cartoons. Nelson W. Logal, Editor. 1c-5c. Acc.

Young People, American Baptist Publishing Society, 1701-1703 Chestnut St., Philadelphia 3, Pa. (W) For young people over 18. Short stories 2,000 words; serials 4-10 chapters, 2,000 each. Religious, fact, hobby, how-to articles, preferably illustrated, 500-1,000; articles 750-1,000 on historical, human relations, inspirational themes with religious values incorporated. Verse, high literary standard. Good fiction is greatest need. David D. Raycraft, Editor. 1c. Acc.

Youth, Gospel Trumpet Co., Fifth and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short stories 1,000-2,500 words; serials 4 to 8 chapters. Photo features and general features, 1,000. Verse, 1-4 stanzas. Kenneth F. Hall, Editor. \$4 per 1,000 words. Acc.

Youth, 1505 Race St., Philadelphia 2, Pa. (Bi-W) Stories on problems and experiences of young people, 700-900 words; articles with youthful and newsy slant 800-1,000; puzzles; cartoons; photos. Herman C. Ahrens, Jr., Editor. To 1c. Acc.

Youth for Christ Magazine, 109 N. Cross St., Wheaton, Ill. (M-20) An interdenominational magazine slanted to upper high school and college ages. Stories to 1,500 words, preferably 1,200-1,500. Cartoons. No verse. Vernon McLellan, Editor. In general 1c, but up to \$40 each for top stories, cartoons \$5. Pub.

Youth's Christian Companion, Mennonite Publishing House, Scottdale, Pa. (W) For ages 15-24. Stories on Christian living; teenagers and young adults solving their problems in a Christian way; 1,500-2,000 words. Articles on relief work, missions, religious education, vocational choice, the devotional life, personality improvement; 800-1,200. Short poems on religious themes. Urie A. Bender, Editor. To \$5 per 1,000 words.

Early Teens

The Catholic Boy, Notre Dame, Ind. (M exc. July, August) Adventure, sports, school, mystery, historical stories for boys 11-15, to 3,000 words. No non-fiction at present. The Rev. Frank E. Gartland, C.S.C., Editor. Stories \$50-\$100. Acc.

The Catholic Miss, 25 Groveland Terrace, Minneapolis 5, Minn. (M exc. July, August) For girls 11-17. Stories of adventure, mystery, humor, family and school life. Fictionized stories of saints. Career, hobby, general articles with photos appealing to girls; religious articles. Stories to 3,000 words; articles to 1,800. Cartoons. Beverly Sinniger, Editor. 1c up. Acc.

Christian Trails, Third and Reily Sts., Harrisburg, Pa. (W) Interesting stories to 1,500 words for junior-intermediate age (9-16) readers; boy and girl lead characters preferred; must contain a definite spiritual lesson or gospel message but not be preachy. No fillers, poems, jokes, drawings, etc. P. B. Christie,

Editor. To \$7.50 per 1,000 words, depending on value of material. Acc.

Friends, Otterbein Press, Dayton 2, Ohio. (W) Bright, realistic fiction with a positive moral tone for early teen-agers, 12-14. How-to, personality guidance, and true youth experience articles. Fiction 1,500 to 2,500 words, articles 500 to 1,000 with photos if possible. Bruce Hilton, Editor. ½c. Acc. Heavily stocked—not a good market till mid-1959.

Junior Guide, Takoma Park, Washington 12, D. C. Confined to true stories for boys and girls 11-14. Should have positive approach inspiring readers to honesty, faithfulness, dependability, courage for the right, reverence, obedience, courtesy, etc. Stories usually deal with children, but may be about adults if written to hold children's attention. Lawrence Maxwell, Editor. Approx. ½c, poems \$1 up. Acc.

Progress, formerly **You**, Unity School of Christianity, Lee's Summit, Mo. (M-15) Character-building fiction to 2,500. Articles, interviews to 1,500. Verse. James E. Sweeney, Editor. 1c, verse 25c a line. Acc.

Search, 5750 N. Ashland Ave., Chicago 26. (W) Fiction, puzzles, and some other forms of non-fiction with evangelical Christian emphasis for boys and girls 9-14. Query. David C. Olson, Editor. 1½c up. Acc.

Straight, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W) Short stories, 1,000 to 1,500 words. Articles and photographs. News of teen-agers' hobbies, businesses, special accomplishments. Puzzles, which must deal with the Bible. All stories must appeal to teen-agers, both boys and girls; subjects—church work, special days, school incidents, family situations, sports, mystery, camp experiences, etc. Emphasis on Christian character and attainments. Dana Eynon, Editor. Stories to \$25. Acc.

Teens, American Baptist Publishing Society, 1703 Chestnut St., Philadelphia 3, Pa. (W) Boys and girls 13-18. Challenging, realistic short stories, preferably with Christian or social slant, 2,000 words, boy and girl characters; a few serials, 2-4 chapters, 2,000 each. Inspirational, fact, hobby, how-to-do articles, preferably illustrated, 800. Inspirational fillers 100, 200, 300. Dick King, Editor. Approx. 1c, photos \$3-\$5. Acc.

Teen Time, Winona Lake, Ind. Fiction, 2,000-3,000 words. Human interest articles, 1,500; human interest fillers only; photos with articles; how-to-do-it pieces, with drawings. Evangelical viewpoint. Seasonal material always desired—8 months in advance. L. M. Lovell, Editor. 1c. Acc.

Twelve/Fifteen, Methodist Youth Publications, 201 Eighth Ave. S., Nashville, Tenn. (M) Boys and girls 12-15. Short stories 3,500 words, serials 15,000-30,000. Feature articles on hobbies, nature lore, popular science, family life, sports, personality, etiquette. Margaret Barnhart, Editor. 1c-2c. Acc.

Upward, Baptist Sunday School Board, 127 Ninth Avenue N., Nashville 3, Tenn. (W) Short stories 2,500-3,000 words. Articles 700-1,200, science, how-to-do, hobby, personality travel, nature, with or without photos; verse; all of interest to boys and girls 13-16. Josephine Pile, Editor. 2c. Acc.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Boys and girls 12-15. Short stories 1,500 to 2,500 words. Articles 500-1,000. Puzzles, quizzes, games, poems. Only a little material needed for present format of magazine, which will change to a monthly in October, 1959, and will have different requirements as indicated in "From Editors' Desks to You" in current **Author & Journalist**. Aurelia Reigner, Editor. Acc.

Vision, Christian Board of Publication, Beaumont St. and Pine Blvd., St. Louis 3, Mo. (W) Fiction to 3,000 words, articles to 1,500 of interest to teenage boys and girls. Cartoons. Photographs. Verse. Miss Guin Ream, Editor. 1c. Acc.

Words of Cheer, Scottdale, Pa. Stories 1,500-2,000 emphasizing courage in solving problems of Christian living, loyalty to church and home, and

achievement. Articles 800-1,000 encouraging love of nature, worth-while hobbies, and Christian service. Short poems and fillers of nature and inspiration. Elizabeth Showalter, Editor. To \$5 per 1,000 words. Acc.

World Over, 1776 Broadway, New York 19. (15 times a yr.-20) Published by the Jewish Education Committee of New York. Children 9-14. Short stories of Jewish content, 600-1,200 words; serials, 5 installments of 1,000 words each. Ezekiel Schloss and Morris Epstein, Editors. 3c. Acc.

Young Ambassador, Box 233, Lincoln, Nebr. (M) Fiction of definite spiritual tone for all ages from tiny tots to teens. All non-fiction staff-written. About 1c. Acc.

Young Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) Boys and girls, junior high school age. Short stories to 1,600, with shorter lengths preferred; serials up to 1,500 words per installment, maximum 6 chapters. Articles 800-1,000. Verse 4-8 lines. James T. Feely, Editor. Short stories \$75 up, serials \$150-\$350, non-fiction 2c up. Acc.

The Young Judean, 116 W. 14th St., New York 11. (M-25) Stories of special interest to American Jewish young people aged 9-13, to 15,000 words. Ahron Gelles, Editor. Approx. 2c. Pub.

Ages 9 - 12

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. (W) Juniors 9 to 11. Short stories of character-building value, historical, informative, nature, under 500; verse; photos. Norma Jean Sullivan, Editor. Low rates. Acc.

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Boys and girls 3-12. Outstanding seasonable outdoor adventure, holiday, and wholesome action stories, conforming to Christian ideals, 800-1,500 words. Tiny tot stories 400-800; short dramatizations. Occasional serials, 7-11 chapters; 2- and 3-part action stories. La Vern W. Parmley, Editor. 2c, verse 25c per line. Acc.

Friendways, Gospel Trumpet Co., Fifth and Chestnut Sts., Anderson, Ind. (W) Ages 9 to 12. Stories of character building or religious value, 800-1,500 words; serials 6-8 chapters; verse 2-6 stanzas. Mae R. McAlpine, Editor. \$4 per 1,000 words.

Hi! A Catholic Magazine for Growing Ups, 25 Groveland Terrace, Minneapolis 5, Minn. (M exc. July, August) Boys and girls 9 through 12. Fiction to 1,500 words. Articles to 1,000; how-to-do-its, especially simple woodworking projects with rough sketches, to 500. Arlene Wroblewski, Editor. 1c up, fiction minimum \$15. Acc.

Journeys, Church of the Brethren General Offices, Elgin, Ill. (W) Boys and girls 9-12. Stories. Verse. Puzzles. Photos. Accent on wholesome home life. Hazel M. Kennedy, Editor. Low rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) Boys and girls, 4th, 5th, and 6th grade age. Short stories 800-1,000 words; serials to 3,200. Articles 300. Verse to 12 lines. Roy G. Lindeman, Editor. Good rates. Acc.

Junior Life, Standard Publishing Foundation, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W) Boys and girls 9 to 12. Short stories 1,500-1,800 words. Illustrated hobby and handicraft articles 500-700. Puzzles. Jane Burger, Editor 1/2c-1c. Acc.

Juniors, 1701 Chestnut St., Philadelphia 3, Pa. (W) Character-building stories where juniors meet

problems in a Christian way, 1,500-1,800 words. Serials 4-6 installments. Articles 800-1,000 words about people who have done interesting, unselfish things; articles about famous people when they were of junior age or slightly older. Good poetry. Jean E. Hoskings, Editor. To 1c, poems \$2-\$3. Acc.

Junior World, Christian Board of Publications, Beaumont St. and Pine Blvd., Box 179, St. Louis 66, Mo. (W) Children 9 to 12. Short stories up to 1,500. Poems to 20 lines. Illustrated informative articles (state source) 100 to 1,000. Dorothy M. Livsey, Editor. \$5 per 1,000 words. Acc.

My Counsellor, Scripture Press, 1825 College Ave., Wheaton, Ill. (M) Short stories, a few 2-4 part serials, for boys and girls 9-13. Articles on boys and girls who are doing something unusual as Christians; Christian object lessons from the world about us. Fillers, human interest anecdotes to 300. No verse. All material must have strong evangelical slant. James R. Adair, Editor. About 2c. Acc.

The Sentinel, Baptist Sunday School Board, 127 Ninth Ave., N., Nashville 3, Tenn. (W) Boys and girls 9 to 12. Mystery, camping, adventure, animal short stories 1,200-1,600 words. Articles on birds, animals, gardening, games, things to make and do, to 650 words. Verse 4-12 lines. Miss Jo Alice Haigh, Editor. 2c. Acc.

Story Trails, Winona Lake, Ind. Stories 1,500-2,000 words that present solutions to problems. Articles 800-1,000. Verse. How-to fillers. "Frankly evangelical in tone." Seasonal material for all ages—8 months ahead. Helen Hull, Editor. 1c. Acc.

Trailblazer, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Boys and girls 9-11. Short stories 1,000-1,800 words; serials, 2-10 parts. Articles, 200-800. Puzzles, games, quizzes. Poems. Evelyn Nevin Ferguson, Editor. 1c up.

Trails for Juniors, Methodist Publishing House, 201 Eighth Ave. S., Nashville 2, Tenn. Material to interest children 9 to 12. Short stories 1,500-1,800 words. Schedules filled for 1959, some material will be purchased for 1960. Marion C. Armstrong, Editor. 1 1/2c. Acc.

Wee Wisdom, Unity School of Christianity, Lee's Summit, Mo. (M-25) Serials to 2,200 words an installment; not more than seven chapters. Also short special holiday stories and handicraft items for both boys and girls. Jane Palmer, Editor. 2c up. Acc.

Ages 4 - 9

Our Little Messenger, Geo. A. Pflaum, Publisher, Inc., 38 W. Fifth St., Dayton 2, Ohio. (W during school year.) Written on three grade levels—1, 2 and 3. Short stories, 100-150 words. Verse to 12 lines. Riddles, puzzles, special day articles, plays, "how to make things." Dorothy I. Andrews, Editor. 3c, verse 50c a line. Acc.

Pictures and Stories, Methodist Publishing House, 201 Eighth Ave. S., Nashville 2, Tenn. Material to interest children 6 to 8. Short stories 600-900 words. Mattie Lula Cooper, Editor. About 1 1/2c. Acc.

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, Pa. (Bi-M-25) An adult publication using also stories 500-700 for children 4-10. Robert J. Cadigan, Editor. 2c. Acc.

Stories, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Children 4-8. Character-building and spiritual short stories 300-1,000 words; humorous stories, fantasy,

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well plotted. Poetry under 16 lines. Evelyn Nevin Ferguson, Editor. 1c up, verse 20c a line. Acc.

Stories for Children, Gospel Trumpet Co., Fifth and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short-stories 300-700 words. Nature, religious verse. Photos of nature, children. Mae R. McAlpine, Editor. \$4 per 1,000 words. Acc.

Story Friends, Scottdale, Pa. Stories 400-900 words about everyday experiences of children at home, at school and at church learning and making right decisions; answering children's questions about God, Jesus, the Bible, and prayer; giving patterns of forgiveness, honesty, and trust; dealing with special days, the world God made, and foreign children. Stories should never be "preachy," but should contribute to character building and enlarging of concepts of happy home and church life. Helen Trumbo, Editor. To \$5 per 1,000 words. Acc.

Storyland, Christian Board of Publications, Beaumont St. and Pine Blvd., Box 179, St. Louis 66, Mo. (W) Children under 9. Short stories 300-1,000 words.

Poems to 20 lines. Handicraft articles 300-500. Drawings or photos, child or animal subjects. Simple puzzles. Dorothy M. Livsey, Editor. \$4 to \$5 per 1,000 words. Acc.

Storytime, Baptist Sunday School Board, 127 Ninth Ave., N., Nashville 3, Tenn. (W) Children 4-8. Stories of outdoors and home life, 500-700 words. Articles 100-200, on missions, how-to-do, games; feature articles with illustrations. Verse, 1-3 stanzas. Cartoons. Miss Jo Alice Haigh, Editor. 2c. Acc.

Story World, 1701 Chestnut St., Philadelphia 3, Pa. (W) Character-building stories and stories about Christian family life to 700 words. How-to-make articles. Picture puzzles. Good children's poetry. Jean E. Hoskings, Editor. To 1c, poems \$2-\$3. Acc.

Tell Me, Church of the Brethren General Offices, Elgin, Ill. (W) Children 6-8. Articles 200-600. Stories 600-800 words. Verse. Hazel M. Kennedy, Editor. Low rates. Acc.

A human being is the best plot there is.—John Galsworthy.

Contests and Awards

The Eugene F. Saxton Memorial Trust—which awards fellowships to enable talented writers to finish books definitely projected—calls attention to several of its rules.

The applicant must submit about 10,000 words of manuscript together with an outline showing his plans for completing his book.

Applicants who wish to concentrate on research or to take courses of study are not eligible. Saxton fellowships (in varying amounts up to \$2,500 for a year's work) are intended to be used for living expenses during the term of the grant.

Applicants must be prepared to wait from one to six months for a decision on their applications. For this reason teachers and college professors who hope to win Saxton fellowships to enable them to concentrate on writing during summer or on leave during a school term must apply well in advance. Connection with a school or college is not a requirement, however; decision is based primarily on the applicant's writing ability and the quality of the manuscript submitted.

Return postage must accompany requests for information and application blanks. Address the Eugene F. Saxton Memorial Trust, 49 East 33rd Street, New York 16, N. Y.

—A&J—

Round Table Press, Box 1021, Alpine, Tex., is preparing its first anthology, to be entitled *This Singing Earth*. It seeks poems of not more than 14 lines. There will appear only one poem by a single poet, but writers may submit as many as four for consideration and possible selection. Submissions must be accompanied by stamped, self-addressed envelope.

The editors explain the scope of the book:

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This is not primarily a contest, publication of accepted poems being the only stated award. However, a number of prizes for anthology poems will be announced later.

Closing date, June 1.

—A&J—

The Poetry Society of Colorado announces its Nineteenth Annual American Scene Contest. Awards of \$15, \$10, \$10, \$3, \$2, are offered for unpublished poems, 24 lines maximum, which further American ideals of democracy as related to present day conditions.

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—A&J—

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Vol. 59, No. 2

February, 1959

Where Are Vantage Books Being Reviewed These Days?

Hardly a week goes by but some well-known paper or periodical is giving space to a new or recent *Vantage* book. For example . . .

Fighting Firsts by W. Ray Loomis was favorably reviewed in the *St. Louis Post-Dispatch* and the *St. Louis Globe-Democrat*. . . . *Success in Piano Teaching* by Julia Broughton and *Peter Circus Clown* by Janey Warner Brown (age 4) were reviewed by the *Christian Science Monitor*. . . . Dr. Frances L. Ilgey and Dr. Louise Bates Ames of the Gesell Institute wrote special syndicated articles about *The Adolescent Voice* by Helen Steen Huls and *Asian Women* and *Eros* by Millicent Pommerenke. . . .

Maria Metlova's *Black Bread and Caviar* was reviewed in the *Los Angeles Examiner*, and in the *L.A. Herald Express*. . . . *Fun With Chinese Recipes* was written up in the *Chicago Sun-Times*. . . . Joan Rodbro's *What's Wrong With Women* was given favorable attention by the *Chicago American*. . . . Polly Wayne Kittelle's *Voyage to the Unknown* was reviewed by *Grit*, the *Washington Post* and others. . . . These are just a few cases from our recent files indicating that *Vantage* books get attention from some of the nation's leading review media.

RANDOM NOTES

Part of Walt Hiley's *Disk Jockey Gags* being condensed for *Laugh Magazine*. . . . Robert Burros (*Theocracy and Education*) appeared on "Long John" Nebel's show, WOR, N.Y. . . . Wm. Rochelle (*Zareeba Purpose*) interviewed on WAGA-TV, Atlanta, Georgia. . . . full-page ad in *Catholic Merchandiser* to feature latest *Vantage* Catholic titles. . . . *That Man Lafayette* adopted by the Reading Circle of the Colorado Education Assn. for 1959. . . . *Grade Teacher* reprints *The Pioneers' Thanksgiving* from Willys Peck Kent's *Book of Descendants*. . . . *Heredity and Your Life* by Dr. A. M. Winchester, adopted by Prof. W. G. Heim for his Adult Education Course, Spring, 1959, at Wayne University. . . . American Meteorological Society includes *Professor Abbe and the Isobars*, by Dr. Truman Abbe, in its *Selective Bibliography*. . . . U. S. Atomic Energy Commission issues Catalog including two *Vantage* titles which were displayed at the U.S. Technical Information Center Exhibit held in Geneva, Switzerland, in September, 1958. Would you like your book to be handled by the same staff that has these and other accomplishments to its credit? Take the first step by filling in and mailing the coupon at the right.

Authors Praise Vantage's Service; Here Are Some Recent Comments

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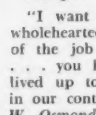


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Hollywood, Calif.

L. Wolfe Gilbert on Peter Lind Hayes Radio Show; Como Show in Offing

One of America's greatest song writers, *Vantage* author, L. Wolfe Gilbert, recently was a guest star on Peter Lind Hayes' radio show over WMGM, New York. "Wolfie," as Mr. Gilbert is better known, is also scheduled to appear on the Perry Como TV show over WNBC-TV. Author of such perennial hits as *Waiting for the Robert E. Lee*, *Ramona*, *O, Katarina*, *The Peanut Vendor*, and many others, Gilbert usually talks about his life and his autobiography, *Without Rhyme or Reason*, published by *Vantage*. The book has an Introduction by Jimmy Durante.

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